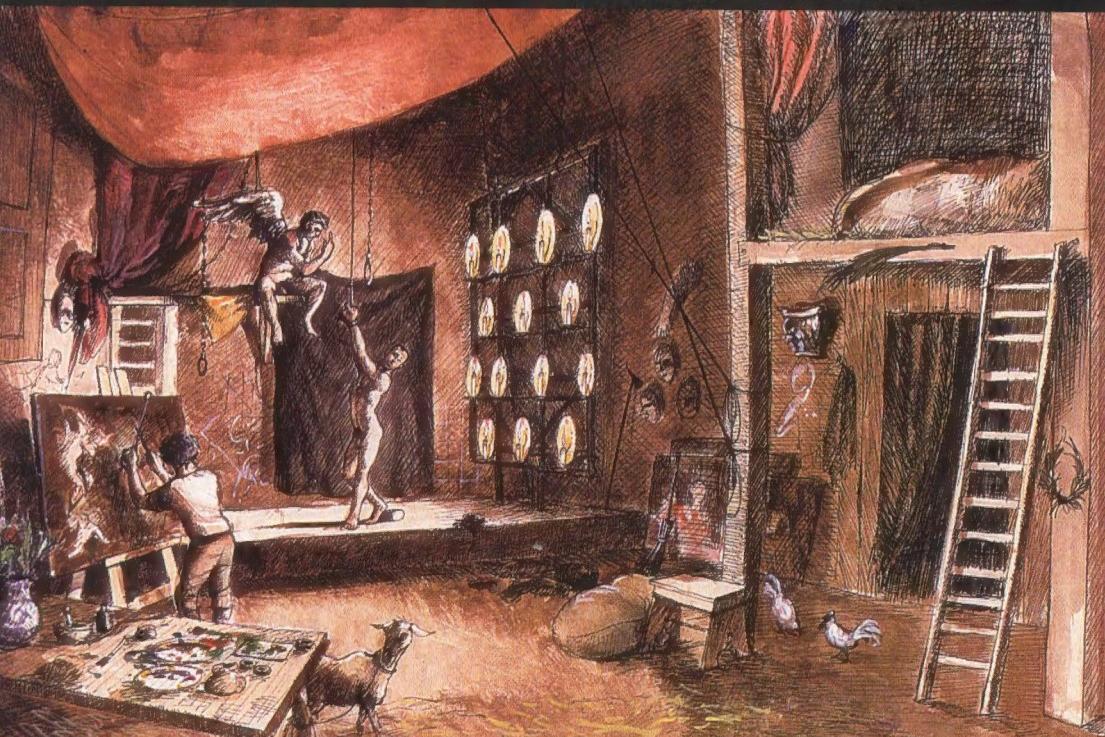


DESIGNS OF THE TIMES

THIRTY YEARS OF ART DIRECTION IN BRITISH CINEMA

FEBRUARY • MARCH • APRIL • MAY
1994



BRITISH FILM INSTITUTE
bfi

CELEBRATING THE MOVING IMAGE

habitat

30 years

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DESIGNS OF THE TIMES

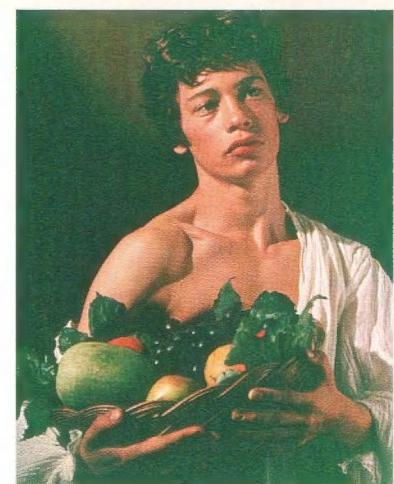
This short season of notable British films is sponsored by Habitat UK to celebrate its 30th anniversary this year - the first time the BFI and NFT have collaborated with a major British retailer. During the season's national tour in England, Wales and Scotland, Habitat stores in the regions will be actively involved in its promotion.

Habitat's own role as an influential domestic trend-setter is undisputed; particularly in the early years, its use of designed room-sets, with co-ordinated product ranges to suggest an entire lifestyle, borrowed principles directly from the theatre and cinema. Conversely, too, many of the styles and artefacts later seen in various British films of the '60s and '70s were heavily indebted to Habitat's 'look' - the modern domestic settings in *The French Lieutenant's Woman* (included in this season) are, for example, almost pure Habitat.

These seven films from the 60s, 70s and 80s, the period of Habitat's growth and establishment, were chosen to illustrate the parallel contribution production design and art direction (with a particular emphasis on interiors) have made to the industry. At the same time, these varied productions, each with a different distinguished art director, also demonstrate some of the stylistic shifts in set design - and the broader culture - during that same period. Each film will be shown in a brand new print, enabling

audiences to appreciate the finest production details to optimum effect.

But what exactly do art directors or production designers do? How do they work? Their role varies enormously; in the most trivial cases, they are little more than set-dressers, but most intelligent directors recognise that they can make a much more creative contribution. Some art directors, like Ken Adam, mainly interpret the desired 'look' or mood of a film that a director requires through sketches and drawings; others, such as Richard MacDonald, also see their job as planning the movements of both cameras and actors within a particular designated space; while Christopher Hobbs is very much involved in the actual construction of the sets and props, to achieve the desired textural effect.



Caravaggio

However, as several of these films show, the best production design doesn't have to follow the realist route - and can do far more than establishing a film's historic credentials, often

THIRTY YEARS OF ART DIRECTION IN BRITISH CINEMA

Often emerging from the predominantly realist theatrical tradition, or in the case of figures like Ken Adam and John Box in architecture, British production design has long been admired for its distinctive stylistic virtues: solidity, attention to detail, architectural fidelity and highly developed sense of time/place. In this season, perhaps *Dr. Zhivago* and *The French Lieutenant's Woman* come closest to mining that tradition. This dominant strand of British production design has seen its most concentrated expression in recent years within television, particularly in the prolific series of literary and 'period' dramas. But production values based on 'authenticity' of set and costume seem to have become the almost obsessive raison d'être of many films and drama series, at the expense of more challenging, contemporary interpretation.

making a powerful contribution to a film's meaning. Witness the bleak, limitless space of Ken Adam's cavernous War Room for Kubrick's nuclear comedy *Dr. Strangelove*; or the steadily disintegrating Georgian interior by Richard MacDonald for *The Servant*, which becomes vividly emblematic of the characters' shifting power relations; or John Clark's playfully parodic '50s and '60s interiors for *Tommy*, which perfectly complement Ken Russell's cartoonised grand guignol directorial style.

As a further measure of commitment to film-making in the '90s, Habitat has sponsored the making of a new short film - *Marooned*, by Jonas Grimas, a first time director - which has been produced by the BFI in partnership with the First Film Foundation. The film will be premiered and featured as part of the tour.

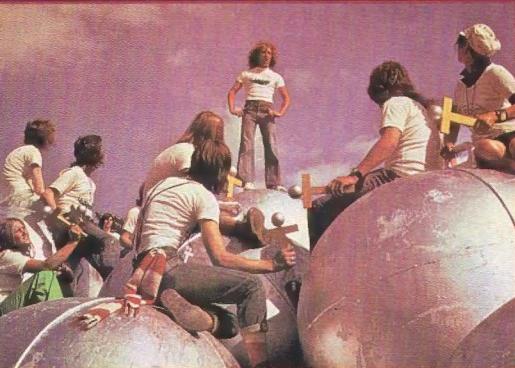
Carl Gardner

THE SCOTTISH FILM PRODUCTION FUND, BRITISH FILM INSTITUTE AND FIRST FILM FOUNDATION PRESENT A CRASH FILMS PRODUCTION SPONSORED BY HABITAT



MAROONED *Marooned* is an urban fairytale. Peter (played by Bobby Carlisle from *Riff-Raff*) is a shy left-luggage attendant at a busy station who becomes obsessed with a customer and secretly opens her suitcase. Passion and curiosity draw him into a dangerous world outside of his experience, putting him in touch with a long-lost brother and the violence of the Glasgow underworld.

GB 1994 Dir Jonas Grimas. Producer Andrea Calderwood. Writer Dennis McKay.
With Bobby Carlisle, Liza Walker and Steven Rimkus. 20 mins.
Production company and UK Distributor: Crash Films
14 Park Circus, Glasgow G3 6AX
Tel 041 332 5531 Fax 041 332 5534



TOMMY The Who's celebrated 'rock opera' turned into a larger-than-life, parodic vision of the '50s and '60s by Ken Russell. Given the centrality of the sound-track and vivid cameo performances, the exuberant, tour de force sets by John Clark are made to carry much of the film's effect. Particularly impressive are Tina Turner's 'acid queen' bordello and the pinball championship sequence, with Elton John in giant bovver boots. Uneven but full of energy and ideas, Russell's unsubtle, over-the-top direction never had a better vehicle.

GB 1975 Dir Ken Russell. Art direction John Clark. 108 mins.



THE SERVANT One of the first collaborations between director Joseph Losey and scriptwriter Harold Pinter, *The Servant* skillfully unravels the cross-currents of power, corruption and identity played out between James Fox's upper-class Tony and his sinister, manipulative servant (Dirk Bogarde). Losey's psychological drama is counterpointed by Richard MacDonald's sombre Georgian terrace interior, whose descent into sordid disorder becomes a metaphor for the disturbing role shifts between the protagonists.

GB 1963 Dir Joseph Losey. Art direction Richard MacDonald. 115 mins.

ALL NEW
35mm PRINTS

DR. STRANGELOVE (or how I learned to stop worrying and love the Bomb)

Masterly cold war comedy, with Peter Sellers at his best in a trio of inspired roles. Kubrick explores two of his persistent themes - the overlap of sanity/insanity and technology escaping from human control - assisted by Ken



Adam's bleakly monochromatic sets, in particular the cavernous War Room with its 'Big Board' map of the global battleground. Terrifying and sharply satiric, nuclear holocaust has never been so funny.

GB 1963 Dir Stanley Kubrick. Art direction Ken Adam. 94 mins.

DOCTOR ZHIVAGO

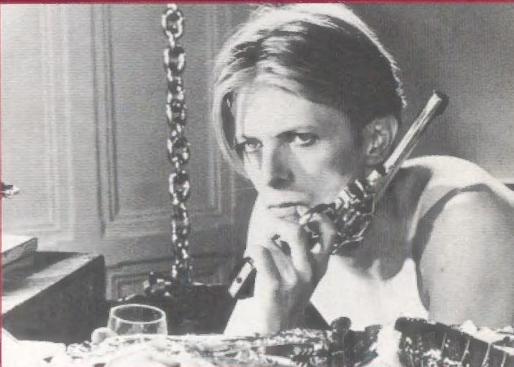
Boris Pasternak's sprawling epic novel of war and revolution is a tall order for any film adaptation. David Lean struggles gainfully but prosaically with the task, savagely de-politicising the narrative and homing in on the attenuated love story between Yuri (Omar Sharif) and Julie Christie as Lara. Visually the film is rescued by the wide-screen Russian winter landscapes and a series of lavish sets by John Box, which serve to evoke Russia's changing political and social conditions.

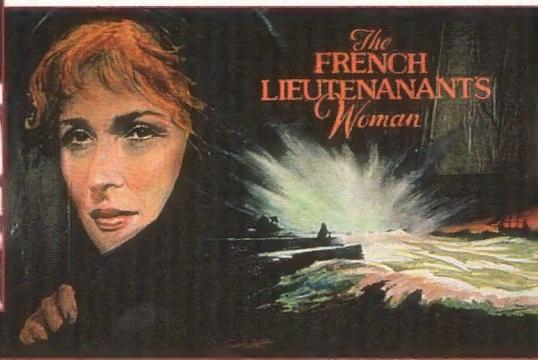
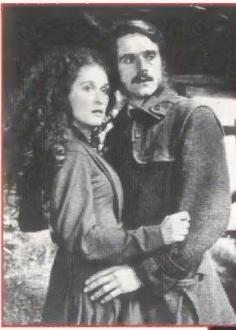
USA 1965 Dir David Lean. Art direction John Box. 193 mins.

THE MAN WHO FELL TO EARTH

One of Nicolas Roeg's most elliptical, not to say intractable, films in which he takes his cross-cutting, kaleidoscopic style to its furthest limits. A simple story by Walter Tevis about a disoriented alien visitor (David Bowie at his most inscrutable) trying to get back to his own planet, is transformed into a dense extravaganza - part road movie, part corporate thriller, part sci-fi fantasy. Brian Eatwell's sets, contrasting anonymous hotel rooms with bleached extraterrestrial vistas, amplify Roeg's idiosyncratic mélange.

GB 1976 Dir Nicolas Roeg. Art direction Brian Eatwell. 138 mins.





THE FRENCH LIEUTENANT'S WOMAN

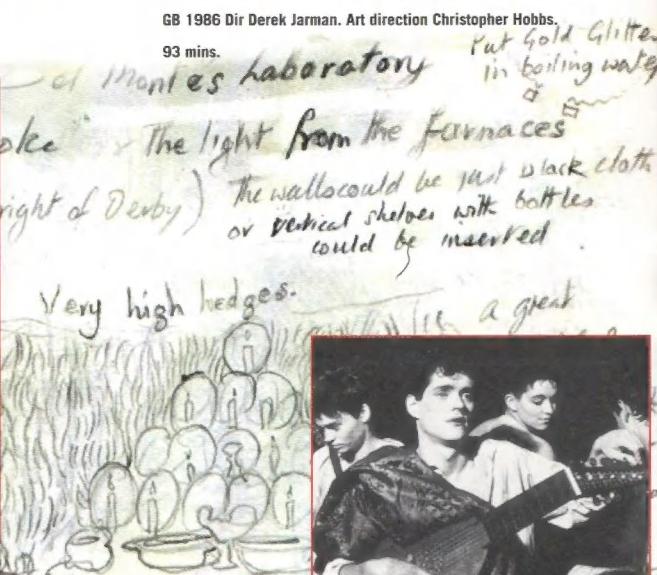
Adapted from John Fowles' feminist-influenced novel by Harold Pinter, Reisz's film reduces the multi-layered text to the parallel stories of the enigmatic 15th century heroine (Meryl Streep) and her lover (Jeremy Irons) - and the two actors playing them in a contemporary film version. This not entirely successful conceit allows art director Assheton Gordon to make rich play with contrasting moods of interior - dark, sombre, cluttered Victoriana versus bright, 'enlightened' modernity - and to skillfully merge them, where the plots crucially overlap.

GB 1981 Dir Karel Reisz. Art direction Assheton Gordon. 123 mins.

CARAVAGGIO Derek Jarman's treatment of the homosexual 17th C. painter Caravaggio is typically iconoclastic. Adopting the most extreme 'art is life' stance, Jarman conflates the painter's imagined gay affair with his model Ranuccio (and later his murder) with the content of his greatest works. Shot entirely indoors, and mixing period sets and anachronistic modern details, it allows Christopher Hobbs to compose several stunning tableaux vivants, which artfully mimic the colours, textures and materials of the artist's paintings. More camp than Brecht but, given its budgetary limitations, visually fascinating.

GB 1986 Dir Derek Jarman. Art direction Christopher Hobbs.

93 mins.



bsis

Business Sponsorship Incentive Scheme

The Business Sponsorship Incentive Scheme, which is funded by Government, is designed to increase the level of business sponsorship of the arts. It can double the value of first time arts sponsorship with awards of between £1,000 and £50,000. Existing sponsors can also be matched at different ratios.

The BSIS brings benefits for the arts and business - more cash for the arts, increased promotional value for the sponsors, Government endorsement and increased publicity for both. ABSA (Association for Business Sponsorship of the Arts) runs the Scheme on behalf of the Government. ABSA is the unique bridge between the business and arts communities with 270 business members. With offices throughout the UK, ABSA offers advice and information on all aspects of corporate support of the arts.

For more information write to:

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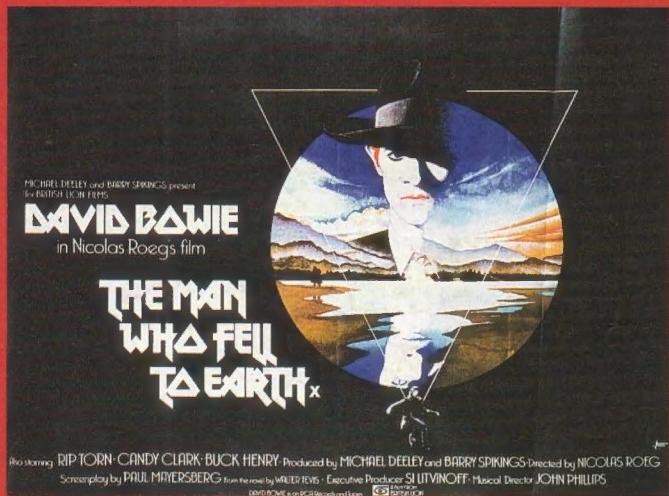
HABITAT TOUR

A selection of films from the tour will visit the following cinemas during

FEBRUARY - MARCH - APRIL - MAY 1994

Please ring the numbers below for more details.

LONDON	National Film Theatre	071 928 3232
BIRMINGHAM	Triangle	021 359 3979
BRADFORD	Pictureville	0274 732 277
BRISTOL	Watershed	0272 276 444
CAMBRIDGE	Arts Cinema	0223 352 001
CANTERBURY	Cinema 3	0227 769 075
EDINBURGH	Filmhouse	031 228 2688
GLASGOW	Film Theatre	041 332 6535
LEICESTER	Phoenix Arts	0533 554 854
NORWICH	Cinema City	0603 622 047
NOTTINGHAM	Broadway	0602 410 053
OXFORD	Phoenix Cinema	0865 54 909
YORK	Film Theatre	0904 612 940



Acknowledgements: Carl Gardner, Christopher Hobbs

Cover Picture: Preliminary sketch for 'Caravaggio'—Christopher Hobbs